Muſicks Hand-maid:

New *LESSONS* and *INSTRUCTIONS* FOR THE

Virginals or Harpſychord.

Gul: Vaughan Sculp:

London, Printed for *J. Playford*, and are ſold at his Shop near the *Temple-Church*. 1678.

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BRITISH MUSEUM

THE PREFACE.

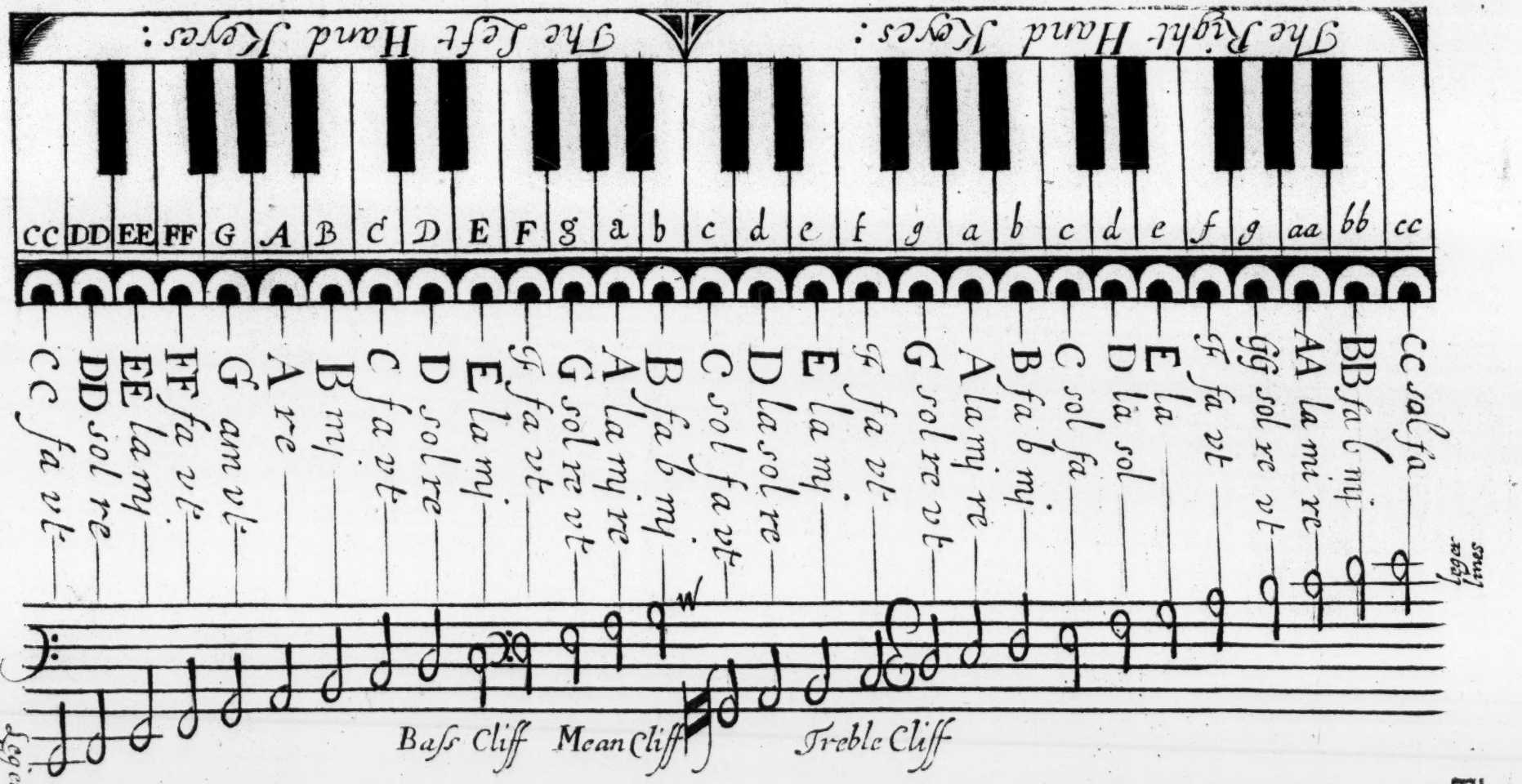
IT *has ever been my opinion, that if a Man made any diſcovery, by which an Art or Science might be learnt with leſs expence of Time and Travel, he was obliged in common Duty to communicate the knowledge thereof to others. This* Maxim *has not been my opinion only, but my practice; in ſetting forth (to the beſt of my skill) thoſe plain Grounds and Principles of the* Theory *of* Muſick, *the right knowledge of which is a ſure Guide to the* Practice, *both of Vocal and Inſtrumental Muſick; it being acknowledged by all, to be very neceſſary to ſtudy the* Theoretick *before they enter on the* Practick Part.

Many of thoſe that bought of the former Impreſſion of Muſicks Hand-maid, *were not well ſatisfied, (eſpecially ſuch who dwelt in the Country remote from an able Maſter) becauſe ſhe brought not with her ſome Rules and Directions for playing thoſe Leſſons contained therein; which Leſſons are ſo compoſed, that the* Treble-Violin *may play the Tune along with the* Virginal. *For the ſatisfaction of the aforeſaid perſons, and likewiſe for the eaſe of ſuch Teachers, who account it too much pains to write down all that is neceſſary for their Scholars, I have in this new Edition adventured to publiſh the following* Inſtructions; *which that they may prove beneficial to all Ingenious and Induſtrious Perſons is the hearty deſire of*

J. P.

Inſtructions for Learners on the Virginal *or* Harpſichord *to Play by Book.*

THe *Virginals*, *Harpſichord*, and *Organ*, have affinity with each other, the playing on them being in the ſame manner and method, though different in Sounds. The *Virginal* is ſtrung with one ſingle Courſe of Strings; the *Harpſichord* with two or more, and is fuller and lowder; and the *Organ* is framed to contain variety of Sets or Stops of Pipes. Likewiſe the Leſſons for theſe Inſtruments are uſually prickt alike, *viz.* on two Courſe of Rules, each Courſe containing ſix Lines: But in regard the following Leſſons are properly deſigned for the *Virginal* or *Harpſichord*, I ſhall only ſet down ſuch Rules and Directions as are pertinent to them. *The Scale of Muſick called the* Gamut, *as it agrees with the* 29 *Keys on the* Virginals.



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The *Virginals* according to the ancient Standard were made to contain 29 Keys, but of later times they add to that number both above and below. On theſe 29 Keys, it is chiefly neceſſary to learn the Scale of Muſick, called the *Gamut*; for the more plain and eaſie underſtanding whereof, I have contrived the foregoing Example, where a direct Line goes from each Key to its reſpective Name on the *Gamut*, and from thence another Line directs to the place of each Note, as they are uſually prickt on the ſeveral Lines and in their Spaces. For the better help to your Memory, you may mark every Key with one of the firſt ſeven Letters in the Alphabet according to your *Gamut*, as in the Example.

The inward or half Keys, placed between thoſe before-mentioned, whereof there are 19, which are uſually colour'd black, expreſs half Notes, which are called the *Flats* and the *Sharps* proper to every Key; for Example, if a Sharp (which is thus marked ✕) be put before the Note in *Gamut* on the Rule, then the half black Key above it is its place; ſo likewiſe if a Flat (which is thus marked *b*) be put before *Are* in Space, then its place is on the half black Key below it; ſo that the ſame black Key, which is *Gamut* ſharp, is *Are* flat; the Sharp making *Gamut* half a Tone or Sound higher, and the Flat making *Are* half a Tone lower. The like in all other Keys; ſo that obſerving this Rule, you will ſoon be perfect in their knowledge.

The Manner of Pricking Tunes for the *Harpſichord* is as before-mentioned on two Courſe of Rules; for Example, the firſt Leſſon called a *Præludium* is ſo prickt, the upper Courſe containing the Notes expreſſed by the right hand, and the lower ſuch as are to be expreſſed by the left; on the right hand Courſe upon the third Line is placed this Character 𝄞, which is called the *Treble Cliff* or *G ſol re ut*; on the left hand Courſe on the fourth Line ſtands this Mark 𝄢, which is called the *Baſs Cliff* or *F fa ut*. Theſe two Cliffs are conſtantly placed on thoſe Lines; and are as a Standard from which all Notes are reckoned, either on the Rules or in the Spaces. In the upper Courſe, the firſt Note is on the ſame Line with the Cliff, and is called *G ſol re ut*; the ſecond Note is in the Space above it, and is called *A la mi re*; the third, is *B fa b mi*, on the Rule; the fourth, *C ſol fa*, in Space; and ſo the reſt aſcending are reckoned, according to the *Gamut*: The

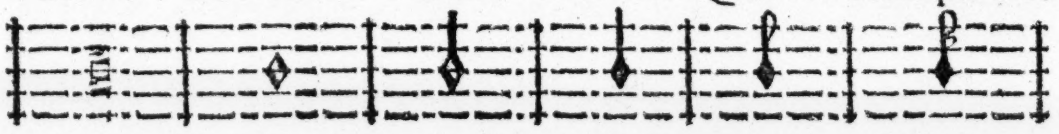
like

like alſo if there be Notes deſcending. In this manner the Notes placed in the *Baſs*, or left hand Courſe are alſo reckoned on Rule and in Space, either above the Cliff aſcending, or below it deſcending, as the Scale or *Gamut* directs.

When the Compaſs of Notes in the *Treble* extends beyond the Six Lines, it is uſual to add a Line, ſometimes two, for the placing ſuch Notes; alſo the ſame is done in the *Baſs*, when Notes deſcend below *Gamut*. Theſe additional Lines are called *Leger Lines*; and what Notes are on thoſe Lines, or in the Spaces, of the *Treble*, are called *Notes in Alt*, and are marked in the *Gamut* with double Letters, as *GG*, *AA*, *BB*, *CC*. The ſame Rule is alſo obſerved in the *Baſs*, where Notes below *Gamut*, which is on the firſt Line, are called double *FF fa ut*, double *EE la mi*, double *DD ſol re*, double *CC fa ut*, and are marked with double Letters.

The Notes and their Names.

Breve. Semibreve. Minim. Crochet. Quaver. Semiquaver.



The *Semibreve* is the Standard or Meaſure-Note, the four that follow it are Notes of Diminution, and are reckoned by their proportion to the *Semibreve*. For the better underſtanding hereof, one ingeniouſly taught his Scholars their Quantities, by comparing them to Money; the chief Note or *Semibreve* to a Groat, the *Minim* to a Two-pence, the *Crochet* to a Peny, the *Quaver* to an Half-peny, and the *Semiquaver* to a Farthing; ſo that a ſmall Accomptant may ſoon reckon how many Pence, Half-pence, or Farthings, amount to this Groat: And by the ſame Rule, reckon how many *Minims*, *Crochets*, *Quavers*, or *Semiquavers*, amount to one *Semibreve*. The *Semibreve* in Singing or Playing being the certain Time-Note, is uſually meaſured by a certain Motion of the Hand or Foot up and down, according to the quantity of the ſeveral Notes it is divided into. If it be *Common Time*, it is two *Minims* to a *Semibreve*, two *Crochets* to a *Minim*, *&c.* but if it be *Triple Time*, it is three *Crochets* to a Prickt *Minim*, two *Quavers* to a *Crochet*, *&c.*

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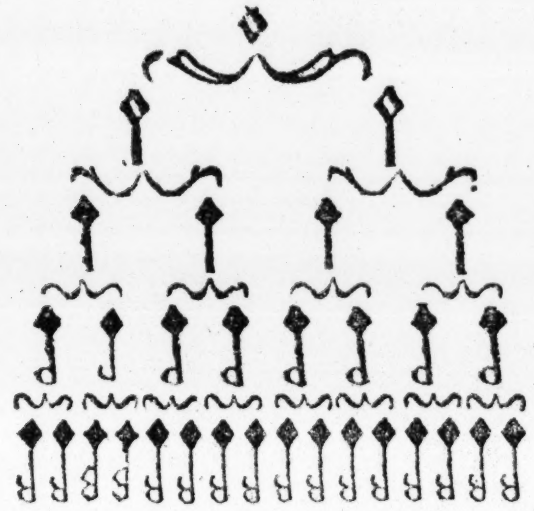
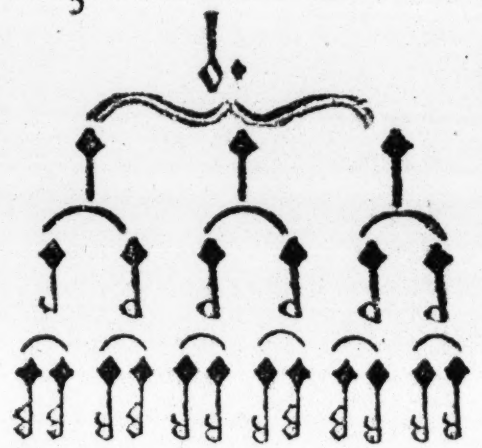
The *Common Time* is multiplied by Two, and the *Mood* is thus marked ¢



The *Triple Time* is meaſured by a *Minim* with a Prick after it, which Prick is half a *Minim*, ſo the Time is by three *Crochets*; and the *Mood* is thus marked $\frac{\odot}{3}$



When a Note has a Prick joyned to it, thus, 𝅝. 𝅗𝅥. ♩. 𝅘𝅥𝅮. that Note is augmented in quantity half ſo much as it was before, that *Semibreve* being then three *Minims*, that *Minim* three *Crochets*, that *Crochet* three *Quavers*, *&c.*

In theſe Leſſons for the *Virginals*, many *Quavers* and *Semiquavers* are tyed together by a Daſh continued quite thorough them; but it is done only for conveniency and benefit of the ſight, and makes no alteration in the Time.

Thus having briefly ſet down theſe plain and uſeful Inſtructions, for ſuch as learn on the *Virginal* or *Harpſichord*, I doubt not but by putting them in practice, and a little aſſiſtance from an able Maſter, they may in a ſhort time learn to play all theſe Leſſons by Book; which is the moſt hearty deſire of,

Your Well-wiſher,

J. P.

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Lessons for the Virginalls.

1

Preludium

2

The Canaries or the Hay

An Ayre-

Corant

5

Saraband

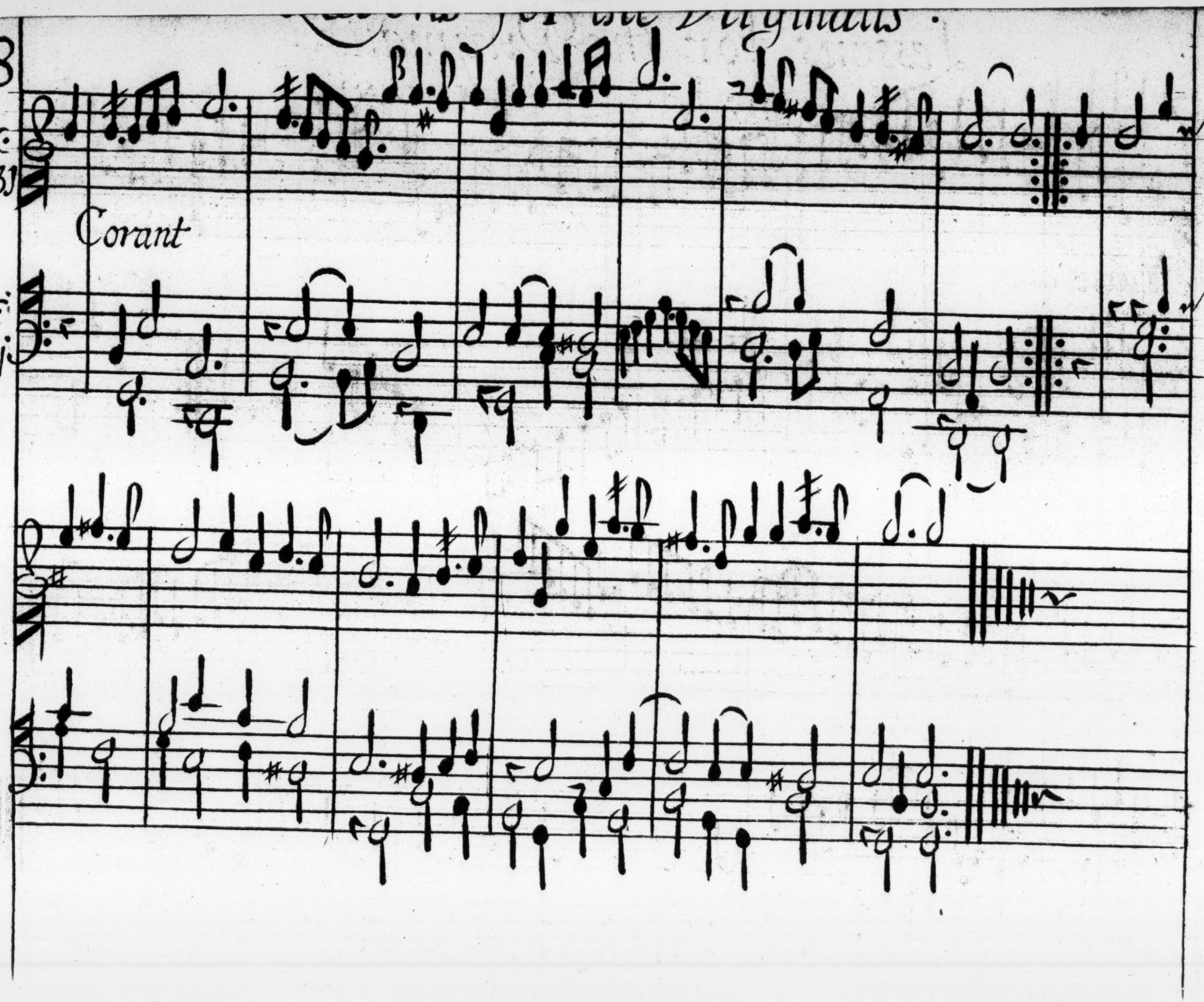
Lessons for the Virginalls.

A Jegg

Mr: Ben: Sandley.

Lessons for the Virginalls.

An Ayre


Corant

Saraband

Mr. Wm. Lawes

Selengers Round.

:S:

:S:

Lessons for the Virginalls.

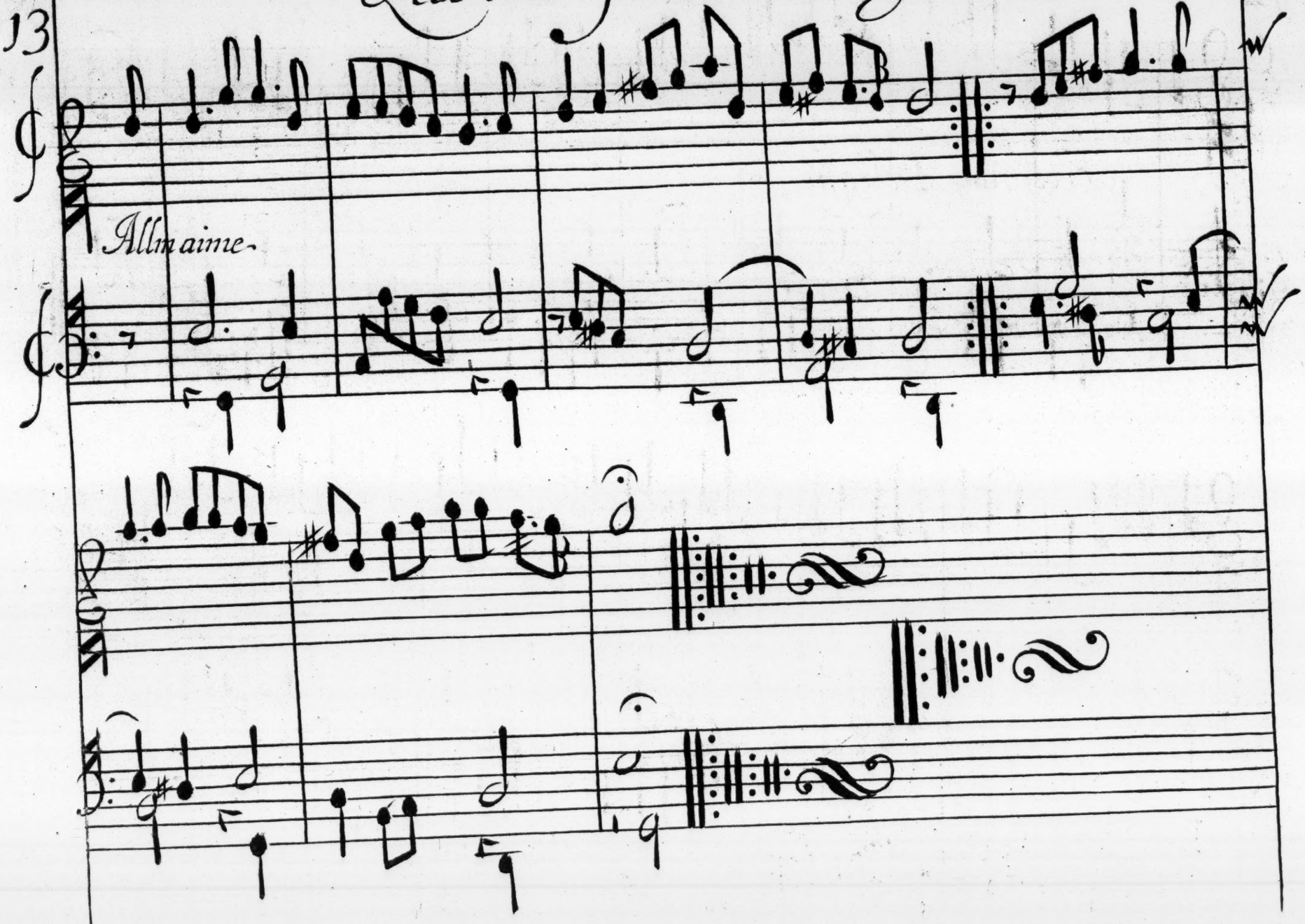
Scotish March.

J2

C.
3j

Freemans Delight.

C.
3j


Allmaime.

Coranto

15

Sarabond.

16

Corant La Mountague

17

The Plesant Spring

Saraband

Saraband.

The kings Delight.

21

The Grange

Duke of yorks march

19

A Jegg:

Mr Ben: Rogers
of Winsor.

A Countrie Dance

Parthenia

Coranto La Mounser

27

Coranto La Chabott

Iocobella

Italian Rant

Bow Bells

Gerards Mistres

First Sarabband

Second Saraband

Lessons for the Virginalls.

Glory of the West

The Lord Monck's March

36

Montrosses March

37

Hunsdon House

The Simerons Dance

By Mr Locke

An Antick Dance

Bym: Locke

The Highlanders March.

41

Lady Sandis Delight

42

Ayre.

M.r Ben: Rogers. B:M.

F

43

Coranto

44

The Mitter Rant

45

Golden Grove

Mr. Lawes

Coranto.

Mr Wm Lawes.

47

Saraband

Symphony

49

Saraband

mr Wm Lawes.

Finis.

50

A Jigg

57

31

A Jigg

By Mr John Mosse.

31

Apes Dance

54

The Bondman's Dance

Princesse Royall

Lessons for the Virginalls

57

The Queens Maske-

Sarabrand

Lessons for the Virginalls

59

Ayre By Mr A. Bryan

60

Corant By Mr Albertus Bryan

61

Sara. band by Mr Bryan

62

Ayre by Mr Bryan

Sarabad by Mr Bryan

Allman By Mr Math: Locke

Sarabband by Mr Mash Locke

Ayre by Mr Locke

Saraband. By Mr. Locke

Ayre by Mr Mash Locke

Lessons for the Virginalls

Sarabard by Mr Locke

An Ayre by Mr T. Prat called Corke

Saraband to Corke

Sarabband Royall

73

The Runing Boore

Finis

Lessons for the Virginalls

The new Minnet

75

Digbys Farwell

Holis Farwell

77 A Simphony by Mr John Jackson

Finis